

THE  
RURAL HARMONY,  
BEING AN  
ORIGINAL COMPOSITION  
In *THREE* and *FOUR PARTS*.

For the USE of SINGING SCHOOLS and MUSICAL SOCIETIES.

BY JACOB KIMBALL, JUN. A. B.

The man who has not music in his soul,  
And is not mov'd by concert of sweet sounds,  
Is fit for treasons, stratagems, and spoils ;  
The motions of his spirit are dull as night,  
And his affections dark as Erebus.—SHAKESPEARE.

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P R E F A C E.

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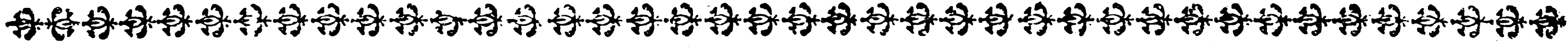
IN a country where music has not yet become a regular profession, it cannot be expected that a composition of this kind can stand a rigid criticism; but as every attempt to subserve the interest, or to encrease the innocent pleasures of the community, deserves public patronage, the author of the following work, without further apology, presents it to the public eye.

He has aimed at originality in his compositions, and endeavoured to deviate (as far as he deemed it justifiable) from the common style; where he has given into it, he has attempted to improve it by a particular attention to the harmony.

Those who have encouraged the work by subscription, are respectfully thanked, and are assured that the utmost pains have been taken to render the work correct; such errors as escaped observation in the execution of it, are noticed in the errata.

The author sincerely wishes that the purchasers of the work may derive sufficient advantage from it, to compensate them for their expenses; but should the reverse be true, he will as sincerely lament that he and his friends have mistaken his abilities.

TOPSFIELD, Novem. 1793.



# INTRODUCTION to the ART of SINGING.

## Of MUSIC in GENERAL.

**M**USIC consists in a succession of pleasing sounds ;"—As a *Science*, it demonstrates and explains their true relation and just disposition ;—as an *Art*, it teaches their proper expression.

All musick is comprehended in *melody* and *harmony*. Melody is a single succession of sounds ; or, in other words, is the air of a piece of music. Harmony is the combination of several sounds at the same time. Modulation is the just arrangement of the sounds both of the Melody and Harmony.


The primary and most essential qualities of musical sounds are, *Time* and *Tune* ; upon a due attention to these distinctions, and their judicious management, depends all the pleasing and infinite variety of the musical art.


## Of the GAMUT, or SCALE of MUSIC.


There are but seven distinct degrees of sound in the scale ; five of which are called whole, and two are called half, or semi-tones. Every eighth from any given sound will be the same, and the degrees of ascent or descent from it, will be in effect a repetition of the former sounds. These seven sounds are represented on lines and spaces by the seven first letters of the alphabet ; their places on them are as follow :

Bass.		Counter.		Tenor, or Treble.	
B	Mi.	A	La.	G	Sol.
A	La.	G	Sol.	F	Fa.
G	Sol.	F	Fa.	F	La.
F	Fa.	E	La.	D	Sol.
E	La.	D	Sol.	C	Fa.
D	Sol.	C	Fa.	B	Mi.
C	Fa.	B	Mi.	A	La.
B	Mi.	A	La.	G	Sol.
A	La.	G	Sol.	F	Fa.
G	Sol.	F	Fa.	E	La.
F	Fa.	E	La.	D	Sol.

THE scale is divided into three parts ; each part, consisting of five lines, with their spaces, and distinguished with a cliff, is called a stave.

The first division is called the Bass stave ; its cliff is thus marked  and is called the F cliff—it is always placed on the fourth line from the bottom.

The second division of the scale is called the Counter stave ;—its cliff is thus marked  and is called the C cliff. It is commonly placed on the middle line of the stave. This cliff, however, is moveable, and may be placed on either of the five lines or spaces ; that line or space which passes between the two transverse strokes, will be C, and all the other letters of the scale will be in regular succession above and below it.

The third and last division of the scale is called the Treble or Tenor stave ; its cliff is marked thus  and is called the G cliff ; its place is invariably on the second line from the bottom.


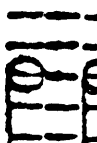
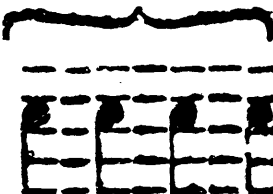



There are but four names of notes representing sounds, viz. Mi, Fa, Sol, La ; of which Mi is the principal, and governs all the rest ; and when Mi is found, the order of the notes above it will be Fa, Sol, La, Fa, Sol, La ; and below Mi, La, Sol, Fa, La, Sol, Fa, and then Mi recurs, either way.

It has been before observed, that of the seven degrees of sound in the scale, two are semi-tones ; their natural places are between B and C, and E and F. Their situation, however, is often varied by flats and sharps, which transpose Mi from B, its natural place ; in all which cases the semitones will be between Mi and Fa, and La and Fa, as in the natural scale.





The following SCALE will shew the *Proportion* of the Notes to each other.

1	<i>Semibreve</i>	- - - -		- - - -	Contains
2		- - - -		- - - -	<i>Minims.</i>
4		- - - -		- - - -	<i>Crotchets.</i>
8		- - - -		- - - -	<i>Quavers.</i>
16		- - - -		- - - -	<i>Semiquavers.</i>
32		- - - -		- - - -	<i>Demisemiquavers.</i>

Rests are notes of silence. The semibreve rest is considered as a bar rest; all the others are of the same deter-

minate length with the notes by which they are called, and which they represent.

## MUSICAL CHARACTERS and TERMS, with their EXPLANATIONS and Uses.

A flat *b* A FLAT at the beginning of a tune regulates the Mi; before any note, it sinks it half a tone from its natural pitch.

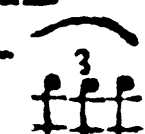
A sharp *\** This character also, at the beginning of a tune, regulates the Mi; when it is placed before any note, it raises it half a tone from its natural pitch.


A Natural *n* This character is never used, unless to counteract the effect of one or the other of the foregoing, and restores a note to its natural pitch. When it is placed in opposition to a flat, it raises a note half a tone; but when it is placed in opposition to a sharp, it sinks a note half a tone.


These three are very important characters in music; and their effects and uses should be carefully and critically explained to learners by every teacher.

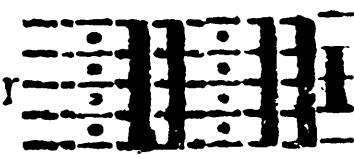
Point

**Point of Addition.**  This point, placed after a note, makes its sound half as long again as it would be without it.


**Point of Diminution.**  A point of diminution placed over or under any three notes, reduces them to the time of two of the same kind.

**Single Bars.**  Single bars are perpendicular lines drawn through the staff; their use is to divide the notes into equal portions of two, three or four beats, according to the mode of time in which the music is composed.


**Double Bar.**  A double bar denotes the end of a strain.


**Repeat.**  A repeat directs that the music, from the note where it is placed, be sung over again; when it is placed before a double bar or close, it is to remind the performer that the preceding strain, or some part of it, is to be repeated.

**Figures.** 1. 2. These figures are used only when some part of the music is to be repeated; the note under figure 1 is to be performed the first time; the second time, it is omitted, and the note or notes under figure 2 performed; sometimes they are connected by a slur, and then they are both performed.

**A Slur.**  A slur is drawn over or under so many notes as belong to one syllable.

**A Brace.**  A brace shews how many parts move together.

**A Hold.**  A hold placed over a note shews that it is to be sounded longer than its true time. This character, though too generally neglected, when properly attended to, produces a very pleasing effect.

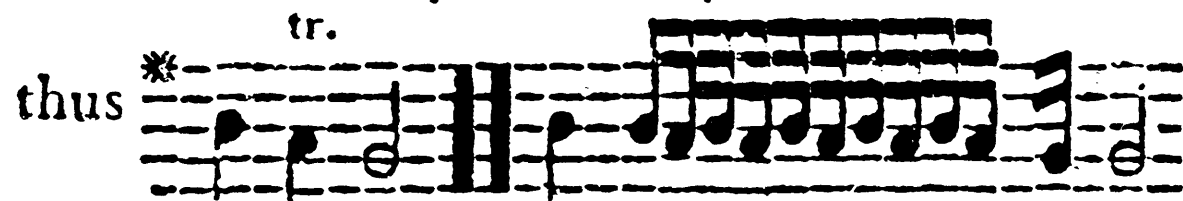
**A Direct.**  A direct placed at the end of a staff points out the place of the first note in the next staff.

**Ledger Line.** Sometimes the notes extend beyond the compass of the staff; in such cases, short lines are added, called Ledger Lines.

**A Close.**  A close shews the end of a piece of music.

Trill

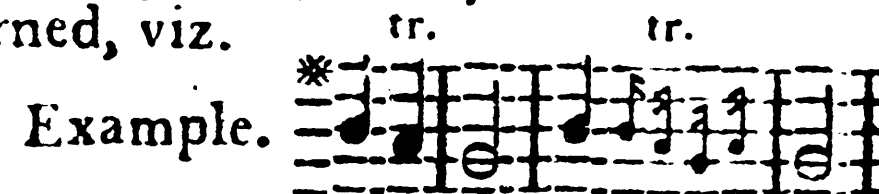
**Trill or Shake. tr.** A trill or shake is a quick and alternate repetition of the note over which it is placed, and the note immediately above it (from which the trill begins) so long as the time will allow ;



A trill may be open or close ; if the note immediately above that to be shaken be a whole tone from it, it will be an open shake ; if but half a tone, it will be a close shake.

When the note immediately under that to be shaken is inserted just before the conclusion of the trill, it is called a turned shake.

The trill is a very beautiful grace, but as it is very difficult to be acquired, it may not be amiss to propose the following substitute for it, till it can be perfectly learned, viz.

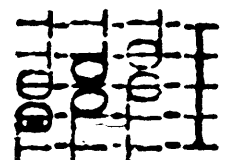


This manner of performing a trill, if the note be not a long one, and if the note succeeding it be descending, produces a very agreeable effect.

**Marks of Distinction, ' or Staccato.**

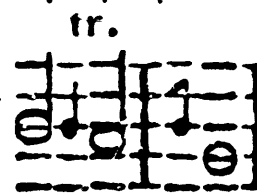
These imply that such passages must be sung very distinctly and emphatically.

**Choosing Notes.**



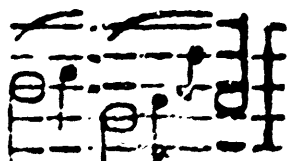
Choosing notes are placed immediately over each other ; the performer may sing which of them he pleases ; if there be several performers to the same part, all the notes should be sung.

**Appoggiatura.**



The appoggiatura is a small note added to the regular notes in the bar to lead the voice more easily and gracefully into the sound of the succeeding note ; it should be dwelt upon according to the value of the note ; but whatever time is given to it, must be taken from the succeeding note. It is often used as a preparation for a trill.

**Notes of Transition.**



Notes of transition are all small notes added to the regular notes, and usually slurred to them ; the time given to them is commonly taken from the preceding note, and always from the note to which they are tied. Transition is considered as a musical grace, and judicious performers

performers may introduce it in many places where the notes are not expressed in the composition ; but young fingers should be cautioned against its too frequent use ; for an unskillful introduction of it, instead of gracing, will have quite a contrary effect upon the music ; and indeed this, and every other musical grace, had better be entirely omitted than performed in an irregular manner.

**Piano.** Directs the performer to sing soft like an echo.

**Pianissimo.** Very soft.

**Forte.** Loud and strong.

**Fortissimo.** Very loud.

The foregoing terms are very frequently contrasted in musical compositions, and ought to be strictly attended to, for otherwise the design of the composer will be obscured, if not wholly lost.

**Crescendo.** This implies that the force of the voice must increase gradually till the strain is ended.

**Diminuendo.** Means the reverse of the foregoing, and is sometimes set in opposition to it ; when properly performed they make no trifling addition to the beauties of music.

**Maestoso.** Passages which have this term placed over them must be performed slow and with majesty and grandeur.

**Con Spirito.** With life and spirit

**Vigoroso.** With strength and firmness.

B

**Vivace.**

**Moderato.**

**Presto.**

**Andante.**

**Adagio.**

**Largo.**

**Allegro.**

**Grave, or  
Gravement.**

**Larghetto.**

In a lively, cheerful manner.

Somewhat slower than the true time.

Faster than the true time.

Implies a moderate, equal and distinct manner of performing.

Denotes the slowest movement ; and is the proper name of the first mode in common time.

Denotes a movement some faster than adagio, and is the name of the second mode in common time.

Denotes a quick movement, and is the name of the third mode in common time.


Denotes a slow movement between Adagio and Largo ; it requires also a solemn manner of singing.


Is a movement between Largo and Allegro.


A variety of other musical terms might be explained, but as they are not often met within music books in this country, it may not be necessary to insert them Of



## OF T I M E, and its various MARKS or MODES.



THERE are three kinds of time made use of in Music, viz. Common Time, Treble Time, and Compound Time.

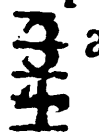
Common Time is divided into four modes. The first mode is called Adagio, and is thus marked  This mode contains one semibreve, or the value thereof in other notes or rests in each bar:—The bar is usually performed in the time of four seconds.



The second mode of common time is called Largo, and thus marked  It contains the same quantity of notes in the bar as the foregoing, but is performed a quarter faster.

The third mode of common time is called Allegro, and thus marked  This also contains the same notes in a bar as the first mode, but the bar is performed in the time of two seconds.

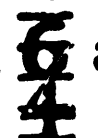

The fourth mode of common time is marked  and contains the amount of one minim in the bar:—it is performed about one quarter faster than the Allegro  mode.



Treble time is divided into three modes. The first mode is marked thus  and contains three minims in a bar, or other notes and rests to that amount. The bar is performed in the time of  three seconds.

The second mode of treble time is marked thus  and contains three crotchets or their value in each bar, and is performed about a quarter faster.

The third mode of treble time is thus marked  and contains the value of three quavers in a bar: This mode is performed about a quarter faster than the second. 

There are many modes of compound time, two of which only shall be noticed here.

The first mode is thus marked  and contains the value of six crotchets in a bar. The bar is performed in the time of two seconds. 

The second mode is thus marked  and contains the amount of six quavers in a bar. It is performed one quarter faster than the first mode. 





N. B. All Modes of time must be sung faster or slower than their comparative length as explained before, when musical terms expressing *moderation* or *hastening* are applied to them.

### Of S Y N C O P A T I O N.

NOTES of Syncopation are such as have their sound continued through bars, or are placed out of their natural order in them ; very difficult examples of such notes may be framed, but when words are applied to them, they induce a forced and vicious pronunciation, and never occur in good vocal music ; the common instances are by no means difficult to be executed, and do not merit a particular explanation.

### Of A C C E N T.

ACCENT is a certain modulation or warbling of the sounds, in order to express the passions naturally with the voice.

Accented parts of the bar are, for common time, the first and third parts ; for treble time, the first part only ; for compound time, the first and fourth parts of the bar ; and emphatical words should be set to those parts ; but it will often happen, that such words will occur in other parts, and the accented parts have words of no emphasis ; in which cases, every one must feel the propriety of the music's bending to the words, and that the general rule for accenting must be neglected ; and from hence, may be inferred, that the doctrine of accent is designed more for the use of the composer, than of the performer.

### Of the K E Y S of M U S I C.

THERE are but two keys in music, viz. 1st. the major or sharp key, and 2d. the minor or flat key. The first of these is adapted to express the cheerful passions, and the latter is expressive of the solemn, the mournful and the pathetic.

The key note is that sound upon which a tune may be said to be built :—It is the predominant tone, to which all others have a particular reference ; it is commonly the concluding note of the tenor, and always that of the bass.  
In



In reckoning from the key note, if the semitones in the octave be between the third and the fourth, and between the seventh and the eighth, the tune is in the major or sharp key ; if they lie between the second and third, and between the fifth and sixth, it is in the minor or flat key.

In the natural scale the key note of the major key, will be C ; of the minor it will be A.

EXAMPLES.

C, Major Key.	1	2	3	4	5	6	7	8	A, Minor Key.	1	2	3	4	5	6	7	8

The regular places for the half tones are between B and C, and E and F, an examination of the octave as laid down above, shews that they lie between the third and fourth, and between the seventh and eighth, consequently it is in the sharp key, &c.

An examination of this octave shews that the semitones are between the second and third, and between the fifth and sixth, of course it is the flat key, &c.

No tune can be regularly composed on any other letter besides C and A, without the assistance of flats or sharps ; but, by a proper placing of them on the lines and spaces, every semitone contained in the octave may be made the foundation or key note of a tune : For instance, if the letter C be taken for the key note of a tune in the major key, one of the semitones will be between the sixth and seventh, whereas it should be between the seventh and eighth ; now, by placing a sharp on F, the sound of all the notes on that letter will be a semitone higher than in the natural scale, and consequently leave but half a tone between the seventh and eighth from G ; by which mean, G then becomes regularly the key note for a tune in the sharp key.

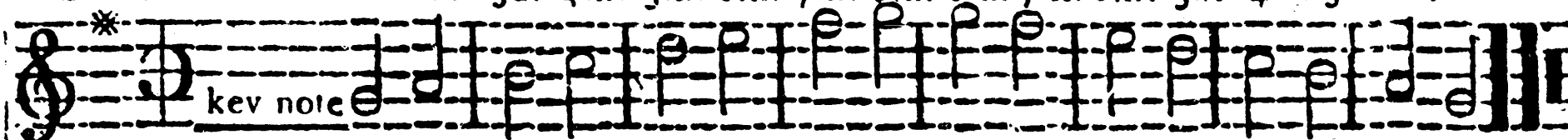
It would be no difficult task to extend this explanation through all the semitones contained in the octave, but perhaps it may be sufficient for learners to be taught to distinguish the keys, in the first place, by the following rule, viz. if the key note be the *Fa* immediately above Mi, a third from it will be a major third, and the music will be in the sharp key ; but if the key note be the *La* immediately under Mi, a third from it will be a minor third, and the tune will be in the flat key.

N. B. A major third contains two whole, or four semitones. A minor third contains but three semitones.

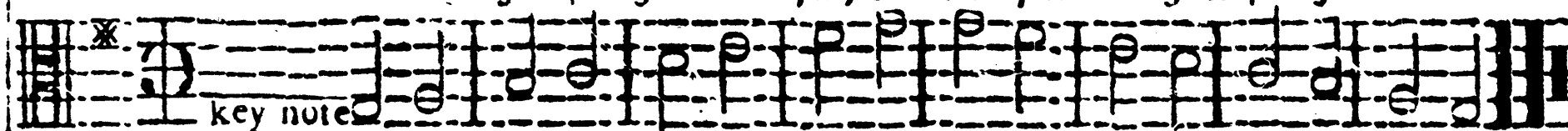
# LESSONS for TUNING the VOICE.

## Lesson in the major key.

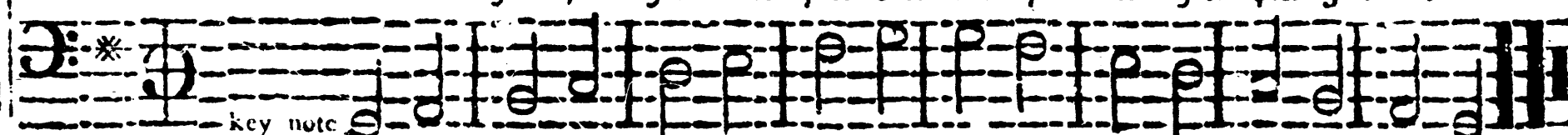
Tenor or Treble. 2d. 3d. 4th. 5th. 6th. 7th. 8th. 8th. 7th. 6th. 5th. 4th. 3d. 2d.



Counter. 2d. 3d. 4th. 5th. 6th. 7th. 8th. 8th. 7th. 6th. 5th. 4th. 3d. 2d.

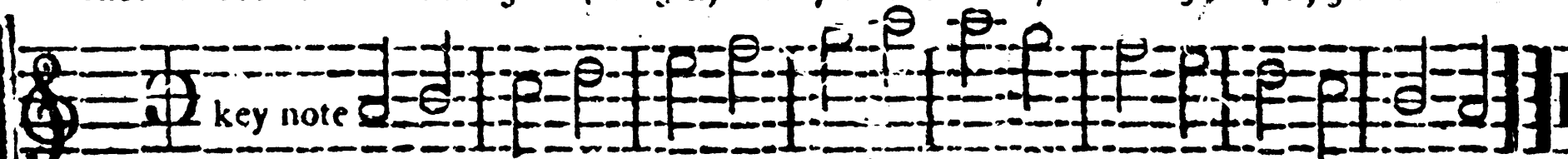


Bass. 2d. 3d. 4th. 5th. 6th. 7th. 8th. 8th. 7th. 6th. 5th. 4th. 3d. 2d.

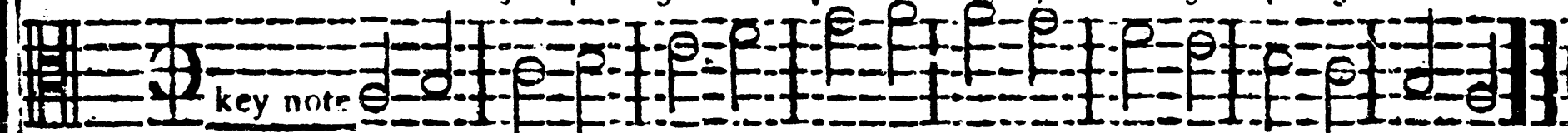


## Lesson in the minor key.

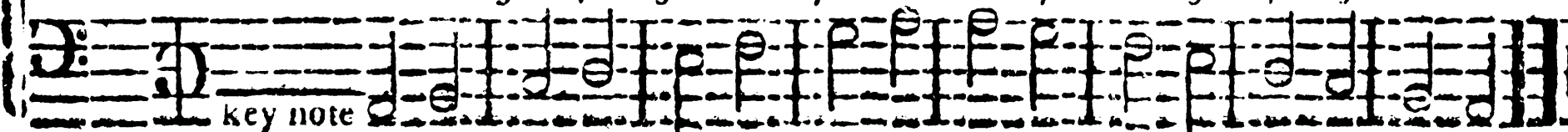
Tenor or treble. 2d. 3d. 4th. 5th. 6th. 7th. 8th. 8th. 7th. 6th. 5th. 4th. 3d. 2d.



Counter. 2d. 3d. 4th. 5th. 6th. 7th. 8th. 8th. 7th. 6th. 5th. 4th. 3d. 2d.



Bass. 2d. 3d. 4th. 5th. 6th. 7th. 8th. 8th. 7th. 6th. 5th. 4th. 3d. 2d.



*N. B.* This lesson should be well learned, and the relative distance of each note from the key note, (as distinguished by the figures placed over them) understood so as to be sounded readily, before tunes in the major key are attempted.

*N. B.* This lesson also should be well understood before tunes in the minor key are attempted.

Whichever of these lessons a teacher chuses his pupils should first attend to, it is recommended that they be made to practise upon tunes in the same key, before they endeavour to acquire a knowledge of the other, &c.

## PARTICULAR OBSERVATIONS.

IN the following work, when tunes have but three parts, the treble is placed between the tenor and the bass ; when they have four parts, the tenor is placed next to the bass, the counter next to the tenor, and the treble next to the counter.

Flats, sharps, and naturals, are not considered as having influence (excepting at the beginning of tunes or strains) upon any note but that immediately succeeding.

The pitch of all the parts should be taken from the key note.

## MISCELLANEOUS OBSERVATIONS.

EVERY person should sing that part to which his voice is best adapted ; to determine which, learners should submit to the judgment of their teacher.

The tone of the bass should be full and majestic ; of the tenor, bold and manly ; of the counter, soft yet firm ; of the treble, smooth and delicate.

High notes in every part should, in general, be sung softer than the low.

In a company of singers it would have a good effect for some of the performers on each part to be silent when passages marked *piano*, occur ; the additional strength of their voices in the *forte*, which generally precedes or succeeds the *piano*, would mark the contrast more distinctly, and give peculiar force and energy to the performance.

The various inflections of voice and tone, which render one *air* more expressive of one passion than another, cannot be taught by certain and infallible rules ; a performer should endeavour to form a proper idea of the author's design in a piece of music, and his own judgment and taste must be his principal directors in doing justice to it.

A good and graceful manner of singing is best acquired by *imitation*. A teacher cannot by precept alone instruct his pupils in the art of modulating different airs to express different passions ; but by example he can.

Every note of every part of an excellent piece of music may be sounded, strictly speaking, right, and the composition, nevertheless, appear dull and trifling. It is the expressive manner—the realizing the passion—and giving particular emphasis to those words which contain the force of the sentiment, which give rise to the inexpressible delight derived from hearing good musical performances.

The voice, the looks, the gestures of the performers, are severally necessary to give music its full energy, and are respectively the sources of pleasure or disgust to the observing hearer.

Besides.

Besides the artificial graces of music, such as trills, appoggiatura, &c. there are innumerable others which never have been, nor ever can be, defined ; but must be learned (as was hinted before) by imitation, or suggested by a discerning judgment.

Few graces, however, if any, are admissible in full chorusses, unless they are expressed in the composition ; in strains of two or three parts, they may be frequently introduced ; but solos are the proper field for their full display.

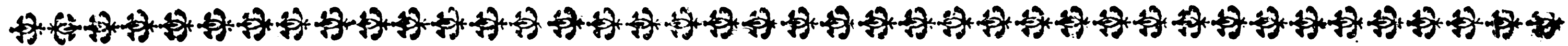
A vulgar, inarticulate pronunciation—a heavy, lifeless manner—sudden and unmeaning explosions of sound, are totally inconsistent with good singing ; on the other hand, a clear and spirited tone—a just and accurate pronunciation—and occasional swells upon the notes, judiciously introduced, are distinguishing characteristics of an elegant performer.

In good music, as well as in good poetry, or in any other species of good writing, there are different styles ; some of which, though they may not, at first hearing, command a very favourable opinion, upon being often performed, and rendered familiar, will please more, and longer, than others which were thought superior ; hence, the impropriety and injustice of hastily rejecting, as worthless and insignificant, such music as may be composed out of the common style.

In composition, it is an essential point to adapt the tune to the subject of the song. Subjects of penitence, prayer, sorrow, &c. require tunes in the minor key ; and those of cheerfulness, joy, thanksgiving, &c. the major key ; but this rule is often violated ; and with the most unhappy and ridiculous effect. Can that joy, or praise, or thanksgiving be thought sincere, the expression of which is accompanied with sighs, and groans, and tears ? Can his sorrow or distress appear otherwise than farcical, whose relation of it is interrupted by sallies of pleasantry, and peals of laughter ? If this be not an unjust representation of the effect of disregarding the foregoing rule, (and it is presumed it is not) it must be considered not only a transgression against all musical propriety, but an outrageous affront to common sense.

In churches and congregations this rule demands a still more particular attention ; for an injudicious application of tunes to the psalms or hymns, will make the performance appear a profane burlesque upon a very important duty.

A decent and regular demeanor in a band of singers, adds much to the pleasure arising from their performances ; in worshipping societies, a contrary behaviour is altogether inexcusable, and well deserves the censure of every sober mind ; for it argues a total insensibility to those solemn impressions, which every one should feel when in the more immediate presence of the *Supreme Being*, and employed in one of the highest acts of his worship.



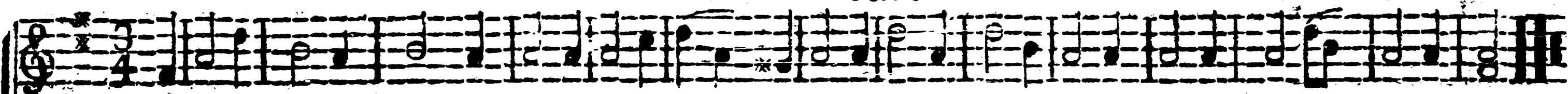
T H E

# RURAL HARMONY, &c.

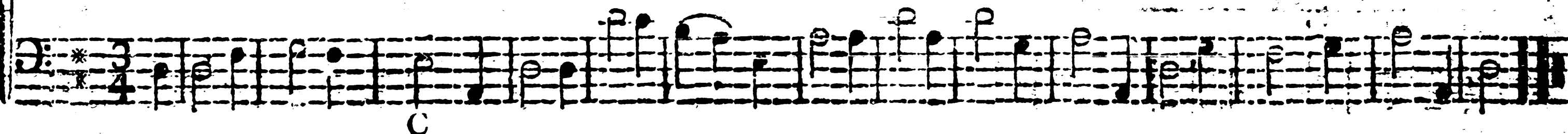
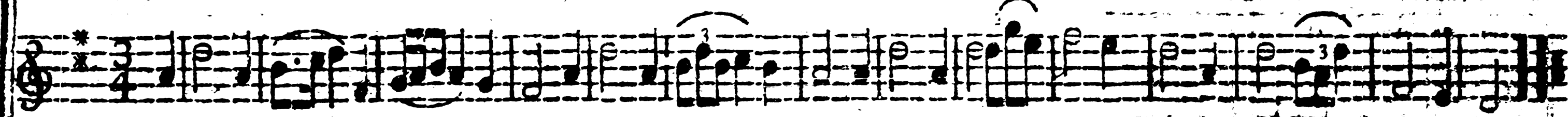


*Preston.* C. M.

Forte.



Thou art my portion, O my God ; Soon as I know thy way, My heart makes haste to obey thy word, And suffers no delay.



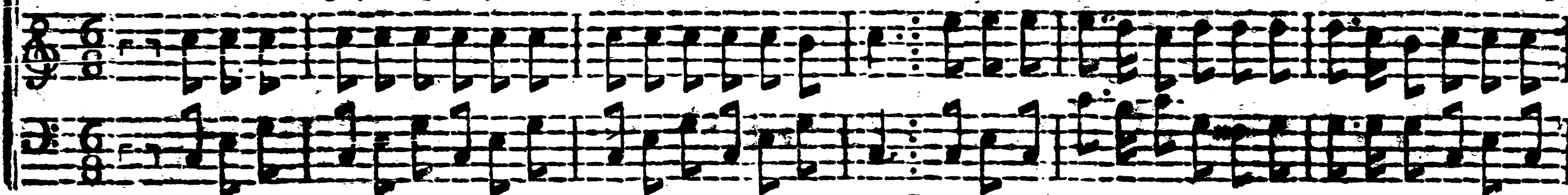


Slow.

Con. Spirito.

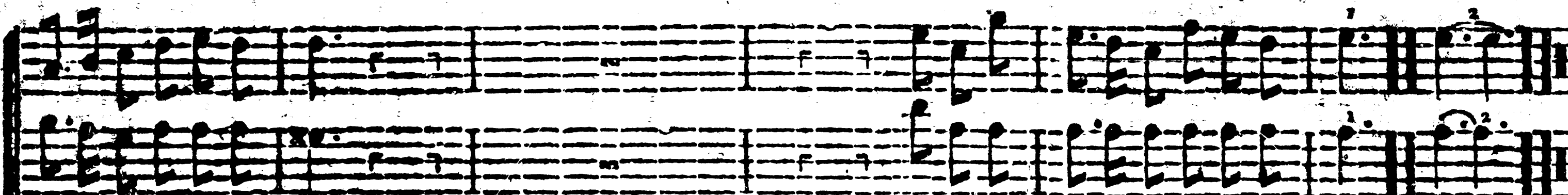


Come thou Almighty King, Help us thy name to sing, Help us to praise. Father all glorious! O'er all victorious, Come and reign



Pia.

For.



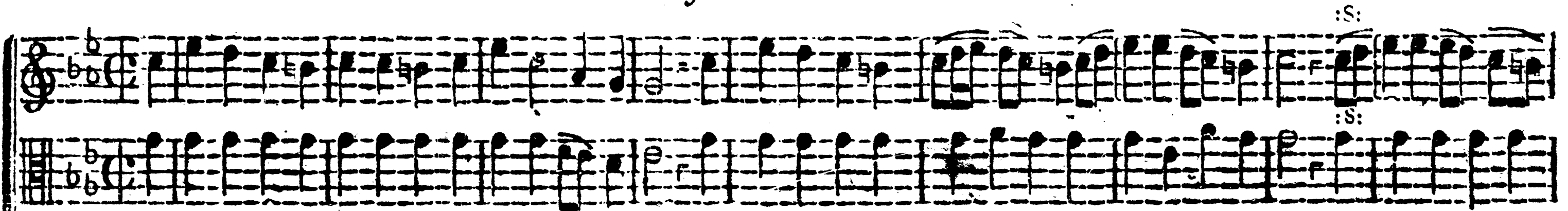
over us, Ancient of days!

Come and reign over us, Ancient of days.

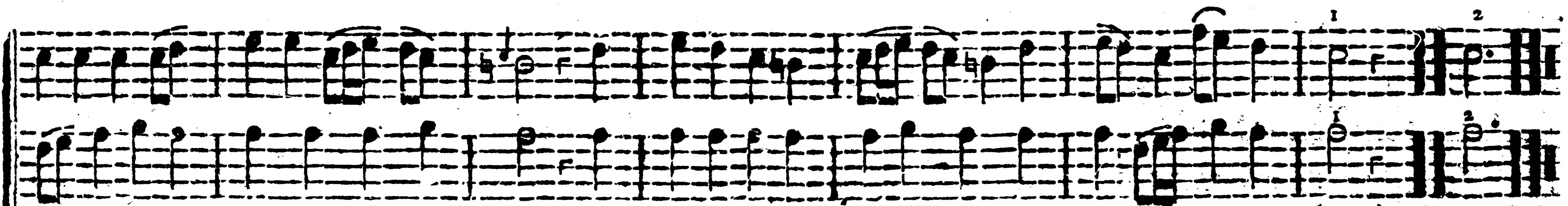
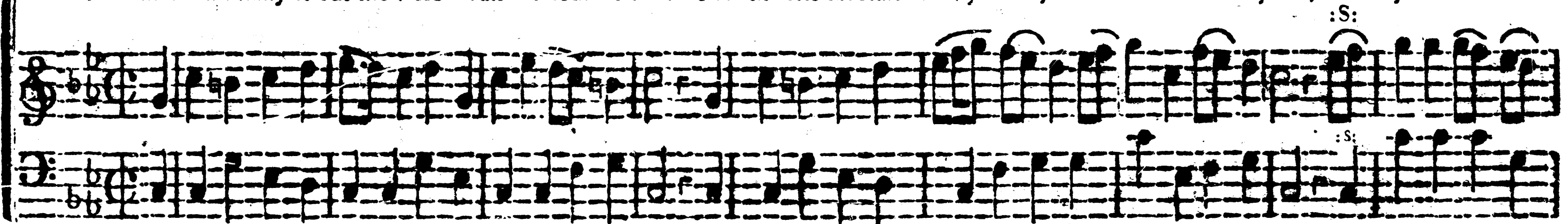


Come and reign over us,

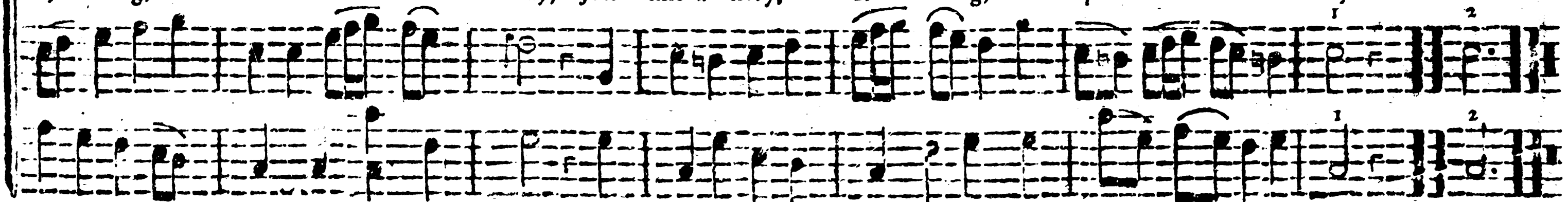
Come and reign over us,



How short and hasty is our life ! How vast our souls' affairs ! Yet senseless mortals vainly strive, To lavish out their years, Our days run tho'tless.

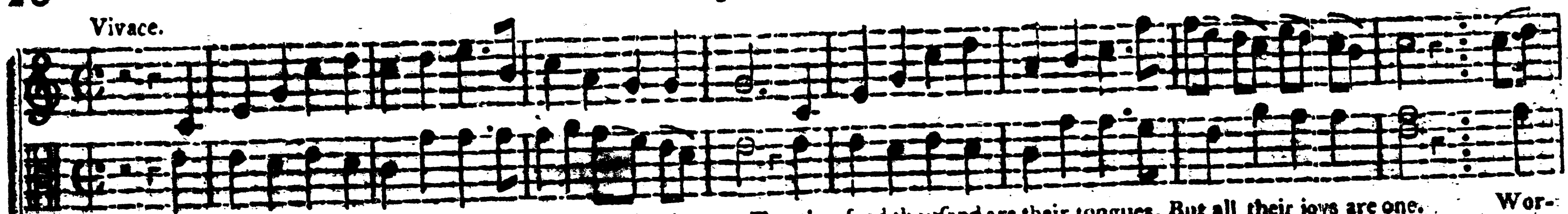


ly along, Without a moment's stay, Just like a story, or a song, We pass our lives a way.

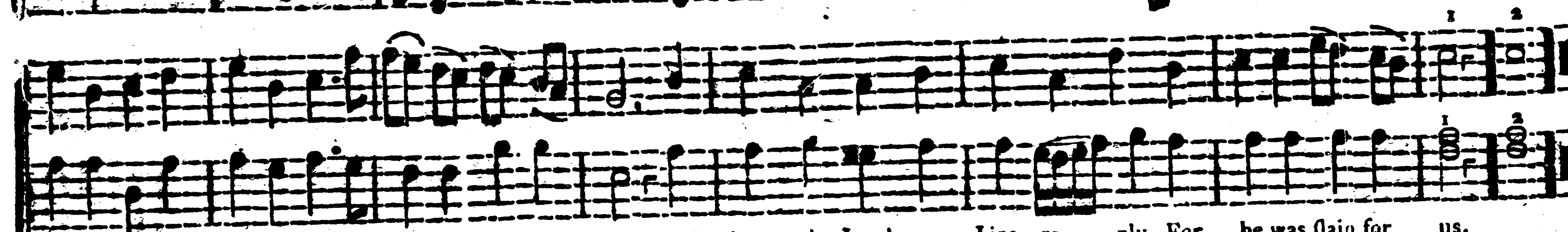
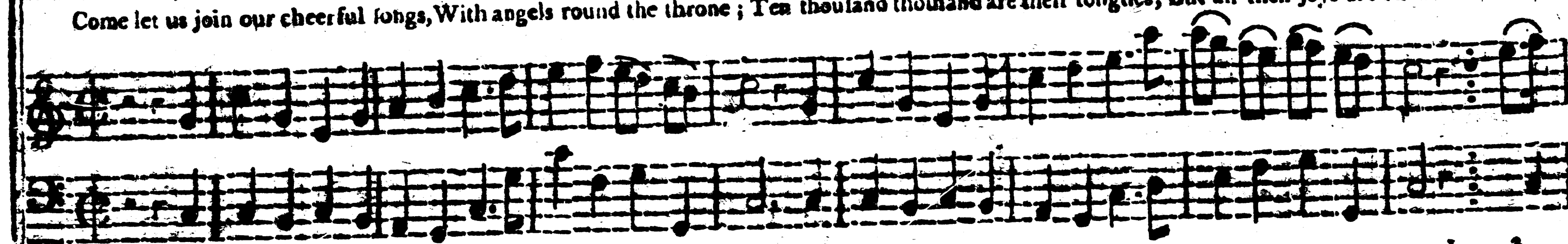


## Berkeley. C. M.

Vivace.



Come let us join our cheerful songs, With angels round the throne ; Ten thousand thousand are their tongues, But all their joys are one. Wor-



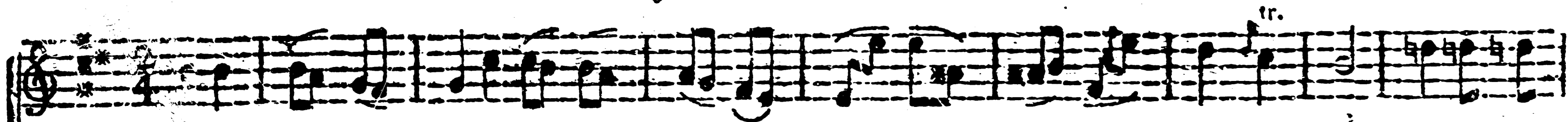
thy the Lamb that dy'd they cry, To be exalted thus ; Worthy the Lamb, our Lips re - ply, For he was slain for us.



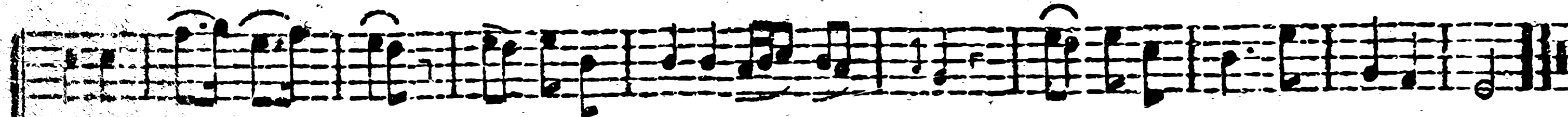
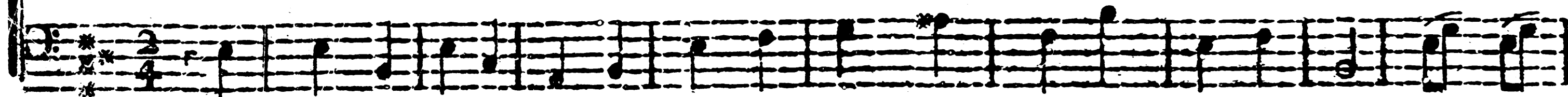
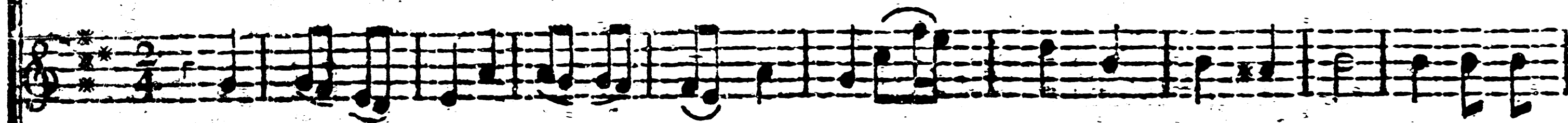


California. L. M.

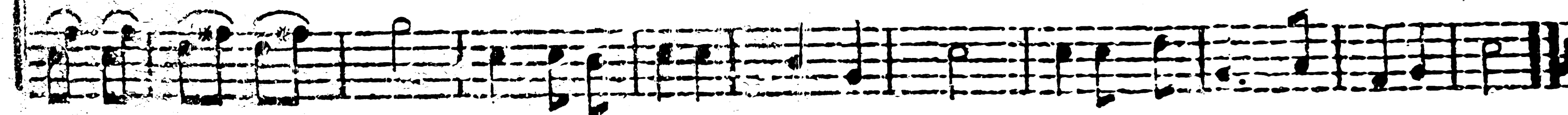
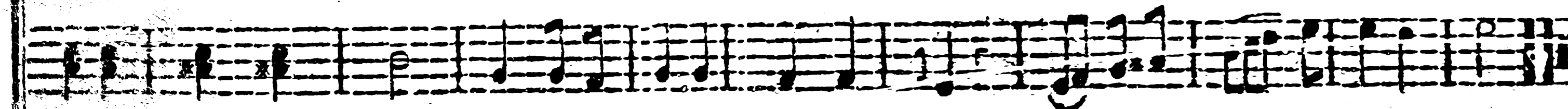
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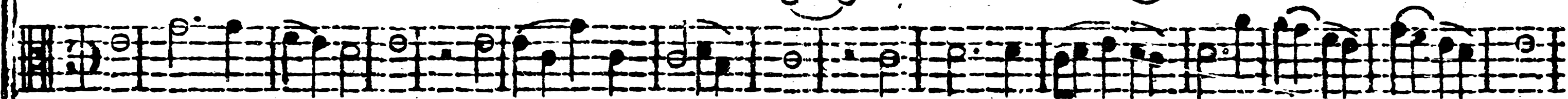
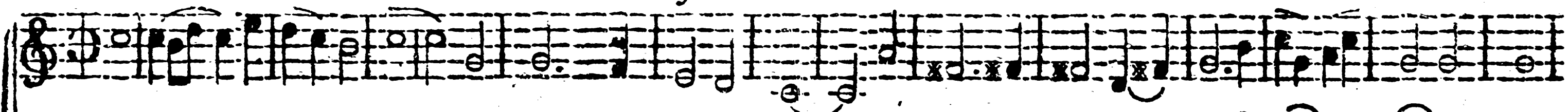


Thou whom my soul admires a - bove All earth - ly joys, all earthly love ; Tell me dear

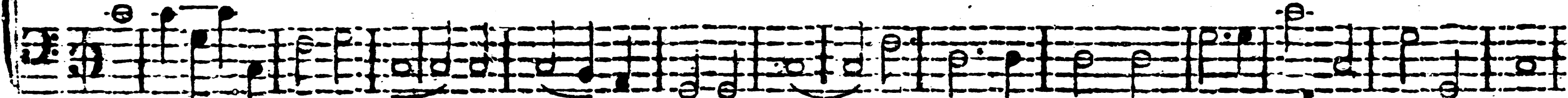
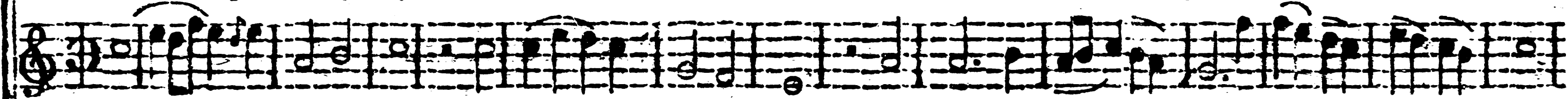


Shepherd, let me know, Where doth thy sweetest pasture grow, Where doth thy sweetest pasture grow.



*Weathersfield.* P. M.

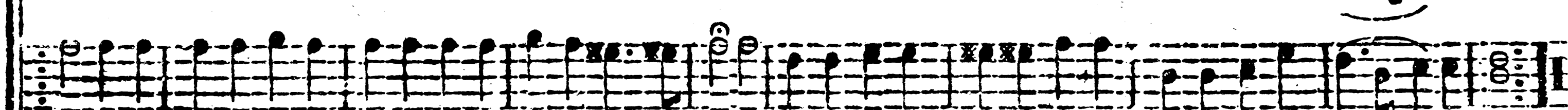
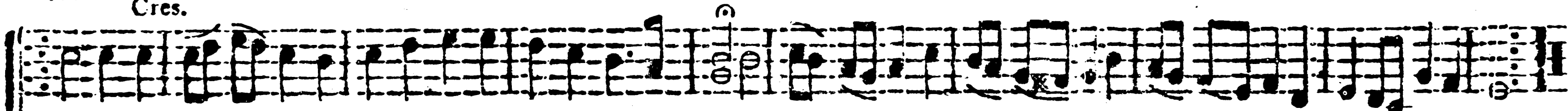
No burning heats by day, Nor blasts of ev'ning air, Shall take my health away, If God be with me there,



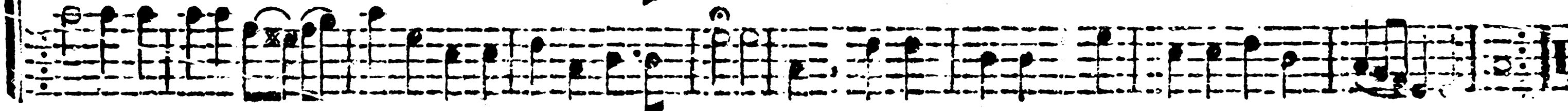
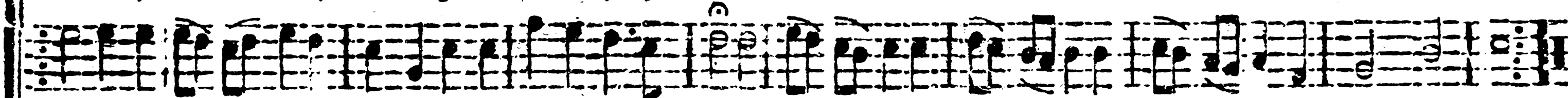
:S:

Cres.

Dimin.



Thou art my Sun and thou my Shade, To guard my head by night or noon, Thou art my Sun and thou my Shade, To guard my head by night or noon.



# Bennington. L. M.

Adagio.

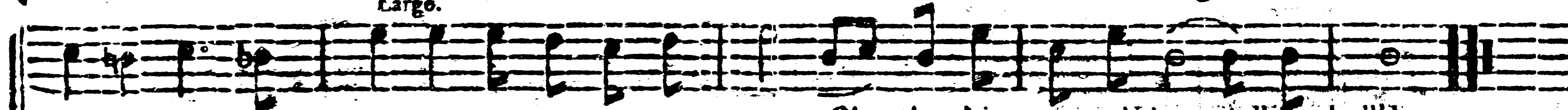
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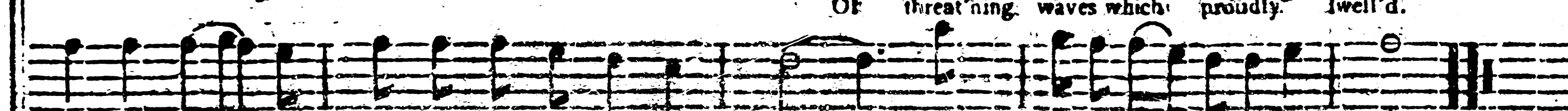
The Lord did on my side engage, From heav'n, his throne, my cause upheld, And snatch'd me from the



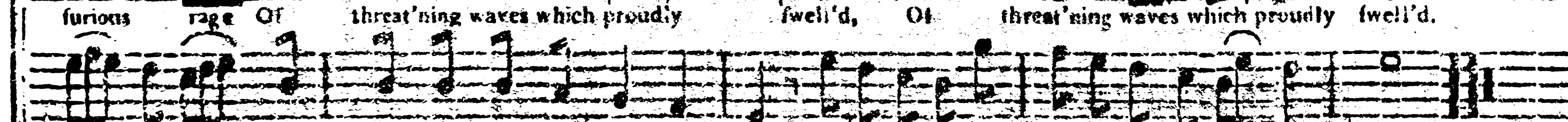
Largo.



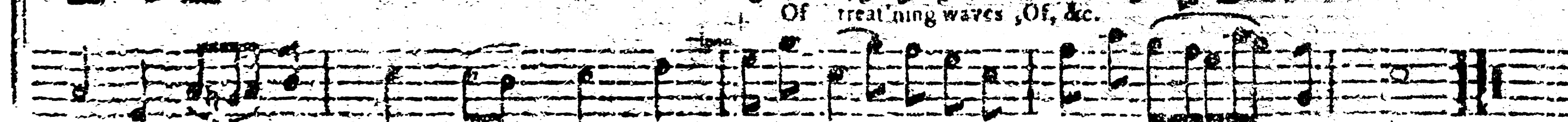
Of threat'ning waves which proudly swell'd.



furious rage Of threat'ning waves which proudly swell'd, Of threat'ning waves which proudly swell'd.



Of treat'ning waves, Of, &c.



Of threat'ning waves which proud - ly swell'd.

## Hillsborough. C. M.

Thro' all the world his

Come saints adore Je - ho - vah's name, Your loud Hosannas raise, Thro' all the world his works proclaim,

Thro' all the world his works pro - claim, Thro'

Thro'

works proclaim Thro' all the world, Thro' all the world his works &c. And

claim, Thro' all the world his works proclaim,

all the world, &c.

And found his glorious

# Hillyborough. Continued.

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found his glor'ous praise, And found  
And found his glor'ous praise, his glor'ous praise.  
And found his glor'ous praise, And found  
praise, And found his glor'ous praise, And found &c.

## Topsfield. C. M.

Lo! what an Entertaining sight, Are brethren who agree, Whole Latins with clerical hearts unite In bonds of re - c - ty, When